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BARGAIN DAY

A Twenty-Minute Comedy Sketch

BY
MARY H. FLANNER

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BARGAIN DAY.

Characters.

HAMILTON McDOWELL.	An ordinary young business man.
NELLIE McDOWELL.	His wife—a sweet little home body.
A MESSENGER.	With name of store on cap.
THE BABY.	

BARGAIN DAY.

SCENE.—*The McDOWELL apartments.*

MCDOWELL. (*enters door C. and calls "NELLIE"—Takes off gloves, hat and coat during speech*) Nellie! Won't my wife be surprised! First time I've been home for lunch for months! Shouldn't have come to-day if there had been a chance of getting a bite to eat down town.—A National Association Meeting of—something or other. Four State Conventions, and ten railroad excursions.—And they didn't bring their own lunch counters with them! I tried every restaurant, I knew, and couldn't get in for love or money. I even went to Sells and Co's Department Store. Same thing, only worse—BARGAIN DAY! Two policemen managing the crowds! Letting fools out with bundles and letting in more fools. (*Waits to door R.*) Where's Nellie? (*Comes back stage C.*) Thank Heaven, that is one thing my wife does not do—attend these idiotic bargain sales. Funny she doesn't come. She must be putting the baby to sleep. I'll call Katie. (*Goes L. and calls "KATIE"*) O, I forgot. This is Katie's day out. And my wife must have taken the baby and gone round to her mothers. Funny I didn't think of that before. I'll call her up and have her run over and get me something to eat—I'm hungry. (*Goes to phone at desk R. C.*) 345 Woodsdale,—Yes, that's right. Hello, this you, mother? Yes this is Hamilton. I'm home. Tell Nellie I said—How's that? Not there! Why, that's funny! I wonder where she is! Wait a minute, I'll see. (*Goes*

quickly to door L. returning at once) Hello, mother. Baby's bottles are all there—the entire half dozen, freshly sterilized. You say you saw her run into Jennie's? With the baby? What time? O then she'll be back soon. Yes. She wouldn't stay away over the three hours without the baby's milk. No thanks, she'll be here soon, and then she will get me something to eat. Wait! I think I heard the front door. Yes I did. She's coming. Good-by.

(He goes to door center, and stands close at the side of it, intending to surprise her when she comes. He is smiling in anticipation, but his smile changes to one of astonishment when she enters.)

Suffering Moses! Where have you BEEN.

NELLIE. *(in a most pleasant and happy tone)* At the bargain sale!

(He collapses on a chair. She stumbles in loaded down with bundles, boxes, &c., her dress is torn and trailing, her hair is down and her hat is over one ear, but her face is radiant with the joy of the bargain hunter. She laughs—

I never thought of your coming home to-day dear, or I should'nt have gone. But you'll forgive me, won't you dear? I've had such a good time and I'm just dying to show you some of my lovely bargains. Come, help me get away from some of these. *(He comes to her assistance, throwing some of the bundles right and left)* O, do be careful, Hamilton. Don't throw that down like that. *(She deposits some of her packages carefully on a table L.)* Such exciting fun as I had! *(Laughs)* And such a crowd! *(Turns)* You never saw the like!

MCDOWELL. *(standing with his hands in his pockets, teetering back and forth and looking at her angrily)* No! I NEVER DID.

NELLIE. *(chuckling and disposing of her bundles)*

Such a scramble! Do you know Hamilton it reminded me of our wedding day and now (*Standing off from table*) Now, that I have all these packages here it looks more like it than ever!

MCDOWELL. (*coming to her*) If I remember anything about our wedding day it was that we had something to eat.

NELLIE. Now don't be cross. I've got something. Right here! (*Chuckling*) The very thing. I didn't intend to buy it—but a woman next me told me I had better take it, so I did. A whole pound for ten cents—marked down from $12\frac{1}{2}$ (twelve and a half) what do you think of that for a bargain? And the bread to go with it—three for eight cents!

MCDOWELL. Dried Beef—and stale bread! If that isn't enough to drive a hungry man to drink, I wouldn't say so. I came home to get something fit to eat, I did. If that's the best you can do I'm going. (*Starts for coat*)

NELLIE. Ah, Hammy, please. I never saw you act this way. (*Catches his coat and draws him back*)

MCDOWELL. And I never saw *you* act this way—Look at your dress! Look at your hat—Look—!

NELLIE. It's an old one, dear, and I saved enough this morning to get me a new one. Yes I did. Now sit down just a minute. (*He sits reluctantly*) If you don't like the dried beef you don't need to eat it; it will keep.

MCDOWELL. Keep! It's been doing that for a year.

NELLIE. Well, you can't expect *dried* beef to be *fresh*. The clerk told me that himself, What do you guess is in this box? Eh?

MCDOWELL (*doggedly*) Second-hand sausages.

NELLIE. Nothing of the sort! Look! A safety razor—marked down to \$1.89. Do you know I could have hugged the clerk when he showed me this. I never realized before the dangers you have been exposed to all these years. Think of it, dear—how many

times you might have cut your throat with your old razor and I never knew it. Why, it was as good as a sermon to hear that young man. I told him he was an angel. Hammy, his eyes were blue.

MCDOWELL. I hate blue eyes!

NELLIE. Why Hammy! Mine are blue!

MCDOWELL. I'm hungry, I tell you—I ask for something to eat—and you show me a razor! And then you blame me for getting upset.

NELLIE. But Hammy!——

MCDOWELL. And don't call me Hammy. It makes me think of—dried beef. Are you going to get me my lunch or *are you not*.

NELLIE. (*crying*) That's just the way—If—a woman—tries—to save a nickel now and then—why—why—she gets scolded—(*Cries; he waits a minute—then comes over to her.*)

MCDOWELL. There! there! I didn't mean—But I—well, I suppose I was a little hasty. There, there. We'll forget it. Eh?

NELLIE. (*She turns to put her arms about his neck and still has the razor box in her hands. She rubs his cheek*) Goody! You'll have to use it soon.

MCDOWELL. Use it?

NELLIE. The safety razor. (*Hands it to him and he walks to other side of the stage with it*) And you'll be careful with it, won't you, dear?

MCDOWELL. O, certainly. (*Drops it in waste basket*)

NELLIE. And you will let me show you the rest of my wonderful bargains?

MCDOWELL. (*gets out watch and looks at it*) Oh, if I must.

NELLIE. Now put up the watch.

MCDOWELL. But what about my lunch?

NELLIE. Just a minute. Here's something else for you, dear. Six of them for seventy-five cents! (*Produces six very loud flashy ties*)

MCDOWELL. Seventy-five cents!

NELLIE. Don't you think they were worth it?

McDOWELL. Y—Yes—but my dear—

NELLIE. Now don't think I was extravagant. I don't mind at all what I spend for you, dear—just so you're satisfied. Here put one on. (*She makes him put on a particularly loud one. He does so under protest*) And these—these are for me. Don't think you are the *only* one that gets the benefit of my shopping.

McDOWELL. I *hope* not.

NELLIE. I wish you would look at the perfect fit. And just the color I wanted. Marked down from \$3.00 to 78 cents. What do you think of that for a bargain in gloves? Eh?

(*During this speech, she has been putting the gloves on. The right hand goes on perfectly, but when she attempts to put the left glove on she makes the startling discovery that both gloves are for the same hand.*)

Hammy! They have given me two gloves for the same hand! Both for the right.

McDOWELL. (*laughing*) That's where you got left!

NELLIE. No. I said the right! Both for the right! I could cry if it would do any good.

McDOWELL. Bargains!

NELLIE. They won't exchange them. I know what I'll do, Hammy, I'll save them for the Salvation Army people. They may run across some one who has had a hand taken off in their army. Anyway I've saved—Let me see. The original cost was \$3.00 That would make each glove cost \$1.50. Now I only gave 78 cents for two, and counting it as the price of one good glove, that would make a saving of: 8 from 0 leaves two (2) put down the 2. 7 from 15—no, it's 14. 7 from 14 leaves 7. Then there is the 0. Hammy, when you are subtracting, and there's one in your upper left hand corner of figures, what do you do with it? Wait till I get a pencil. (*Very rapidly*)

McDOWELL. I've had enough of this. As far as I see, I'm no nearer getting anything to eat now than I was fifteen minutes ago. (*Starts*)

NELLIE. Honestly, dear, if you'll just let me show you one more. It's for you. The greatest bargain of them all! Guess! (*Holds box for him to see*)

McDOWELL. Not CIGARS!!!

NELLIE. That's right for once. I had intended to save them for your Christmas gift, but you seemed—so—so rather cross with me that I'm going to cheer you up now. Open the box, dear, and have a smoke. I don't mind.

McDOWELL. I'll take 'em with me to the office—and smoke them there.

NELLIE. Oh, go on. I love the flavor of a good cigar. (*Turns her back. He opens the box, smells of them, then dumps them in the waste basket*) You know I love the flavor of a good cigar.

McDOWELL. Yes, so do I. (*Takes one from his coat and lights it*)

NELLIE. My, that does smell good. You'll never say again that a woman can't pick a good cigar, will you?—You should have seen the lovely little Turkish room where they sold those cigars. Men sitting 'round with cunning fez caps and Turkish trousers. And the most beautiful oriental rugs on the floor. The cigars just couldn't help being good under those *harmonious* conditions. Now that you are so comfy, I'm going to show you one more bargain before I get you something to eat. I'm so excited that I couldn't eat a bite myself until I had showed you these. Look! These lovely little shoes. Marked from \$8.00—Mind you, \$8.00. You can see the original price mark yourself. There! Marked from \$8.00 down to \$6.98!!! (*Laughs*) And the time I had getting them! (*During rest of speech she is squeezing her feet into shoes*) You see the counter was piled sky high with these shoes, and each pair was tied together. Of course some of them were better bargains than the others. (*He settles himself with a*

sigh of resignation and pulls a newspaper off the table and reads) When I saw this pair I made a grab for it and another women made a grab at the same time. She got hold of one shoe and I the other. (*Grunting with the effort of getting her foot in*) Then we pulled—she one way, and I the other. (*Giggles*) Naturally the string broke! And away I went! (*Laughs*) And away she went! I fell back against a woman just behind me, and I guess she thought I did it on purpose, for she gave me the awfulest shove with her elbow—the sharpest elbow I ever felt. 'M 'M I'm sore here yet. It wasn't nice of her, was it? (*Pause*) I say, it wasn't nice of her, was it? When I fell back, I ripped my dress from the waist—and—well, some ladies pinned me together, but I still held on to my shoe. And I didn't give it up either. The other woman didn't want to give hers up either—but when she tried to get it on—she found she could not get her foot in. You see a Double A is very small. (*Grunting again*) And so I got the shoe. But the jam around that shoe counter! I had to call a policeman to get me out after the fight.

MCDOWELL. (*looking over the paper*) What! My wife called a policeman! !

NELLIE. Now—now—it was only *one* policeman. And he was so delicate in handling the people. He never used his club *once*.

MCDOWELL. Really! ! ! ! ! (*Fine sarcasm*)

NELLIE. And he said he thought I deserved the shoes after the way I had struggled. He was a nice man, Hamilton.

MCDOWELL. (*crunching the paper*) I should say so.

NELLIE. I told him you would agree with him. (*Gets up on her feet*) OUCH! ! ! (*He laughs*)

MCDOWELL. Another BARGAIN! ! A fine BARGAIN! ! (*Walks across and looks at her shoes*)

NELLIE. (*wincing*) O, they'll stretch—anyway, they are worth the price—for I got a beautiful illus-

trated song they gave with every pair. Now, where did I put that music? (*She hobbles to the table and searches for the music*) Here it is. I'll show you how it goes. (*Hobbles to piano. Places the music on the piano and seating herself with difficulty she starts to play, but after one look at the title she screams and turns from the piano—gasping*)

MCDOWELL. (*who has started to light another cigar*) I knew they were too tight! Serves you right——

NELLIE. (*kicking off the shoe, and barely missing him*) It isn't the shoe, it's the song—I've left THE BABY!!!

MCDOWELL. (*looking and reading the title: "Baby's Lullaby"*) Well, don't scream like a Comanche Indian, Jennie will take care of him. Mother said——

NELLIE. I went in to see if Jennie would keep him while I went down town, but she had to go to the dress-maker's and so—so—I—took him with me to the Bargain Sale—and—I—left him!

MCDOWELL. And you never said anything to me——

NELLIE. I never thought of it 'till I saw the song—I was so busy. What will I do? What will I do? My baby!!!

MCDOWELL. Where did you leave him? (*Goes to phone*)

NELLIE. (*walking up and down*) At the Department Store——

MCDOWELL. (*becoming excited*) But what Department Store? What's the number?

NELLIE. I don't know— It was Sell's Store— O get them, quick—quick. Please. My baby!

MCDOWELL. (*searching through the telephone book*) Hello! Hello! Is this the Exchange? (*To wife*) Stop that sniffing! (*To phone*) I wasn't talking to you. Well, you give me—wait a minute—(*To wife*) Now you see, you've put me all out. Hello. Give me 3456 Main. Yes. Is this Sell's Department Store? Wait a minute. (*To wife*) What department? (*To phone*) No, I know what department store this is,

O—Well, why didn't you say the line was busy. Well, I want them right away— Do you understand?

NELLIE. (*sinking into a chair*) My baby! Why don't they hurry?

MCDOWELL. Hello. 3456 Main. Yes, that's what I said. (*NELLIE starts to get up*) Now, you sit still for a minute. (*To wife*) (*To phone*) No, I didn't mean that for you. I want Main 3456. This Main 3456? Well, thank Heaven,—we've lost a baby. I say, I want my baby! MY WIFE LOST HER BABY!!! Can't you understand?? In your Department Store! What do you suppose I'd be calling your place up for if she didn't lose it? How's that? (*To wife*) He wants to know in what department.

NELLIE. Tell him at the Razor Department.

MCDOWELL. At the Razor Department. Well, give me that department, quick!

NELLIE. (*comes to phone*) Yes, quick!! Quick!!

MCDOWELL. (*to wife*) Keep still! (*To phone*) I mean is this the Razor Department? Well, is this the clerk that lost a bab— I mean, that waited on a lady? Why, my wife, of course. Do you suppose I care what other— Well—if you can't understand, send someone to the phone who can.

NELLIE. Let me talk to him!

MCDOWELL. (*to wife*) Keep out of this. (*To phone*) I was talking to my wife. You stay in. Now listen. Is this the clerk that sold a razor to my wife? Well, she's nearly frantic— No, we don't want to exchange the razor. We want to exchange the baby. I mean, we want our baby. BABY—BABY!! You idiot! My wife lost her baby——

NELLIE. Left it—left it——

MCDOWELL. Left it, LEFT IT—can't you understand?

NELLIE. (*hovering over the phone*) Tell him it was the lady that had her dress torn off at the shoe counter.

MCDOWELL. The lady with her dress off at the shoe

counter. No, the baby was lost at the RAZOR COUNTER ! ! !

NELLIE. Tell him I had just given him a razor to play with——

MCDOWELL. Great Scott ! ! A razor to play with ! ! ! (*To wife*)

NELLIE. It was a safety razor ! Go on—see what the man says. Hurry !

MCDOWELL. Say, can't you be calm and help us a little ? Who's excited ? Well, you'd be too, if you'd lost a baby ! How's that ? WHY, WHITE ! Do I look like a— How's that ? ? Why, he's a girl.

NELLIE. A BOY ! A BOY ! !

MCDOWELL. A boy, a boy, a boy ! ! ! ! (*To wife*) Will you quit butting in ? I was going to say, boy. (*To phone*) How's that ? All right ! I'll wait right here. (*To wife*) What's the number of this phone ?

NELLIE. 235 Woodsdale.

MCDOWELL. (*to phone*) 235 Woodsdale. As quick as you can, please. (*Turns from phone to wife*) Well, I hope you have had enough bargains for one day ! ! !

NELLIE. I can never forgive myself—(*cries*) What did the man say ? (*Cries*)

MCDOWELL. O, he was going to inquire at the Information Bureau, to see if the baby had asked for himself, then look through the LOST ARTICLE desk, to see if the baby had really lost himself—and then——

NELLIE. Then—then ? ? ? ?

MCDOWELL. Look through the empty boxes to see if he had been thrown away as—

NELLIE. (*Screams*)

MCDOWELL. Now stop that screaming. That isn't going to help them with their red-tape system. I think for downright unadulterated foolishness a Department Store is the worst ever. Why couldn't they simply see if there was a baby there, and then send it up and not have all this suspense and red-tape busi-

ness. I know I could go down there and in five minutes—

NELLIE. But there may have been several other babies—I know there were——

MCDOWELL. You don't mean to tell me you were NOT the only fool woman—who took her baby!

NELLIE. Please don't scold me: I—I—

MCDOWELL. I'm not scolding. I simply want you to keep calm.

NELLIE. I don't believe—(*sniff*)—believe that you (*sniff, sniff*) love him as much as I (*sniff*) do.

MCDOWELL. Maybe I don't—but I never left him at a department store! (*sarcasm*) Now stop that screaming! He'll be all right wherever he is. What we want to do at this end of the line is to keep cool. (*He sits on edge of the chair and runs his hands through his hair and otherwise manifests great perturbation. Then, looks at phone*) Why don't they hurry up? (*Phone rings*) Hello. O, is this you, mother? well ring off.

NELLIE. Why Hammy, why didn't you let me speak to her. (*Phone rings*) If that's mother, let me speak to her. I don't want her to know—

MCDOWELL. Hello. Shut up. Wait a minute. Yes, this is 235 Woodsdale. Yes. No, I didn't buy a razor, my wife did. For me of course. Our boy's *only a baby!* He's lost—left—at your store—(to wife) Here, you take this phone. They are about the stupidest lot o' numbskulls I ever heard talk.

NELLIE. (*in sweet plaintive voice*) Hello. Yes, I'm the mother. I—left him at the razor counter. Yes. He had on the dearest little white dress with embroidery around the bottom. And such a darling cap. Yes—I bought it at your store—the cap. Yes. He has such lovely blue eyes. No he's not old enough but he *gurgles* beautifully, and he *can* say Da-da-da. And—O, please—I shall die if he isn't found! (*puts head down on table and cries*)

MCDOWELL. (*After a pause, bangs the phone up and starts for his coat and hat*)

NELLIE. (*looks up*) Where are you going?

MCDOWELL. To the police station. If I hadn't been such an idiot, I'd gone there in the first place instead of wasting all this time phoning to a lot of ignoramuses, that don't know beans.

NELLIE. (*coming from phone*) I'M going with you!

MCDOWELL. With your nose all red and your dress all torn and your hair down your back! (*Rumpling up his hair and undoing his collar in his excitement*) Indeed you're Not!!

NELLIE. (*trying to fix her hair and dress but really getting things worse and looking about for something to wear takes the table-cloth a bright striped one—or a gay color of some kind off the table and wraps about her*) I must! I simply can't stay here and suffer the uncertainty any longer—I'm going with you! (*During this hurry and rush he cannot get his overcoat on and after one or two futile attempts he picks up the rug from the floor—a bright one of some kind and wraps that about him*) They start down stage when the door bell rings.

NELLIE. (*starting for her room—*) If that's mother—don't tell her I've left the baby, please!

MCDOWELL. (*gesticulating and walking toward the door*) Here come back and face the music! You're the one to blame. I'm not going to open the door—(*Another vigorous ring*)

NELLIE. (*with reproach*) Why, Hamilton! (*Loud and long ring*)

MCDOWELL. If that's mother I bet you get it—all right. (*He opens the door with an angry jerk and the MESSENGER from the store stands there with two babies—one white and one black. When he catches sight of them—and sees the way they are garbed—he at once turns and starts to go*)

MCDOWELL. Here, what do you mean? Come back!

NELLIE. My baby! My baby!

MESSENGER. (*returns*) I'm got in de *wrong* place.
Ogscuse me! (*starts again*)

MCDOWELL. What in the thunder do you mean—
Wait a minute!

MESSENGER. I haf a white one and a black one but
I hain't got me no dago!

MCDOWELL. Dago!!! That baby is mine.

NELLIE. Please give me the baby—the baby!

MESSENGER. Eine moment. Vait a leetle. Are
you de father or de mutter?

MCDOWELL. (*angry*) I've had enough of this!
(*starts to take the child*)

MESSENGER. (*drawing back*) Und may I ask al-
ready vich von you vas—de mutter or de vater?—So
far as I vas able to make it out (*Looking from one to
the other*) I guess bote of you vas neider von, und so
I takes me de baby back to de store already yet.

MCDOWELL. Now I've had all the red-tape business
about this baby that I intend to stand for. What in
the thunder are you driving at?

MESSENGER. (*slowly*) My instructions from the
store var: To deliver de child to eider de vater or de
mutter—But bote of you vas neider von different from
de udder von. You vas both von mixup und yust
alike!

MCDOWELL. (*looking at himself and then at her and
realizing*) No wonder the man—Here take that table-
cloth off. (*He throws down the rug and buttons his col-
lar. She smooths her hair and pins her dress together*)

MESSENGER. (*grins and hands the white baby into
NELLIE's outstretched hands*) Dat looks more like it!
Ya?

NELLIE. O you blessed, blessed baby! (*Takes its
little coat and cap off then exits quickly returning with a
bottle of milk. She then seats herself in a little rocker
and is at once oblivious to everything and everybody—but
the baby. She rocks it and croons*)

MCDOWELL. *Proffers the Messenger a ten-dollar bill!*

MESSENGER. Ten dollar!!! May be you take dis von baby too!!!

MCDOWELL. Thank you no. One is enough—for the present.

MESSENGER. I tink it iss too much—No? I mean dis money!

MCDOWELL. Keep it. She's cured—and besides I was a bit worried myself.

MESSENGER. Well!! Dis iss Bargain Day! (*Exits with grin*)

NELLIE. O Hamilton—I'll never go to another Bargain Sale—NEVER!

MCDOWELL. (*putting on his hat and coat*) And I'll never come home again for lunch—NEVER!

CURTAIN!

JUST PUBLISHED

AT YALE

A Comedy Drama of College Life in Three Acts

By OWEN DAVIS

CAST OF CHARACTERS

DICK SHEELEY.....	Yale '05.
MR. CLAYTON RANDAL.....	Of New York.
JACK RANDAL.....	His son, Yale '05.
DAVE BURLY.....	Substitute on Yale Crew.
JIM TUCKER.....	Captain of Yale Crew.
JIMSEY.....	A Telegraph Messenger Boy.
CLANCY.....	A Prize-fighter.
JOHN KENNEDY.....	Coach Yale Crew.
FRANK YOUNG.....	Member of Yale Crew.
ED. SCOTT.....	Friend of Dick and Member of Yale Crew.
TOM HAYNES.....	Member of Yale Crew.
ROBERT CROSBY.....	Member of Yale Crew.
JEPSON.....	Boatman.
POL.....	
HARRY WILSON.....	
WILL TAYLOR.....	
MRS. RANDAL.....	Jack's Mother.
DOROTHY RANDAL.....	Her daughter.
POLLY BURK.....	A friend of Dorothy.
MAME BRADY.....	A poor girl.

SYNOPSIS OF SCENES

ACT I.—Vanderbilt Hall, New Haven.

ACT II.—SCENE 1.—A Boat House, Gales Ferry.

SCENE 2.—The Start. Gales Ferry Quarters.

SCENE 3.—The Race. Thames River.

ACT III.—Exterior of Griswold Hotel, Eastern Point. New London. The night of the race.

A Comedy Drama of American College Life in Three Acts, by Owen Davis. This piece was played with tremendous success all over the United States by Paul Gilmore. Sixteen males, four females, four of the men being unimportant. This is a play with a distinct college setting, in which athletics are prominent; just the kind of play that is wanted by nearly every high school and college contemplating putting on a play as part of their commencement exercises. There are pretty college girls, freshmen, a telegraph messenger boy, coaches, typical college boys, members of the crew, substitutes, etc. Any number of males and females can be used in the ensembles. Plays a full evening.

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What Happened to Jones

An Original Farce in Three Acts

By GEORGE H. BROADHURST

CAST OF CHARACTERS

JONES, *who travels for a hymn-book house*
EBENEZER GOODLY, *a professor of anatomy*
ANTONY GOODLY, D.D., *Bishop of Ballarat*
RICHARD HEATHERLY, *engaged to Marjorie*
THOMAS HOLDER, *a policeman*
WILLIAM BIGBEE, *an inmate of the Sanitarium*
HENRY FULLER, *superintendent of the Sanitarium*
MRS. GOODLY, *Ebenezer's wife*
CISSY, *Ebenezer's ward*
MARJORIE, {
MINERVA, } *Ebenezer's daughters*
ALVINA STARLIGHT, *Mr. Goodly's sister*
HELMA, *a servant*

SYNOPSIS OF SCENES

- ACT 1.—Handsomely furnished room in home of
Ebenezer Goodly.
ACT 2.—The same.
ACT 3.—The same.

This is the jolliest sort of a farce, clean and sparkling all the way through. A professor of anatomy is lured to a prize fight and the police make a raid on the "mill." The professor escapes to his home, followed by Jones, a traveling salesman, who sells hymn books when he can and playing cards when he cannot. The police are on the trail, so Jones disguises himself by putting on a Bishop's garb, and a lot of funny complications ensue. The other funmakers are aided not a little by an escaped lunatic. This celebrated farce has been a tremendous success for years on the professional stage and is now published for the first time.

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WARREN PIERCE,	
THOMPSON COYNE.	
"BUB" HALL, "Varsity Coach."	
VICTOR COLTON, who wants the English crew to defeat his Alma Mater.	
CODRINGTON, Manager of the English crew.	
ELLIS, Manager of the Varsity crew.	
CAPTAIN HODGES,	} Members of the Varsity crew.
GEORGE SELWYN,	
JAMES VAN RENSSALAER,	
ARTHUR BLAKE,	
AUSTIN LATCHOW.	
OLD CLOTHES MAN.	
DOORKEEPER.	
BUTLER.	
MRS. KENYON.	MARIAN THORNE
EMELYN KENYON.	EDITH SINCLAIR.

SYNOPSIS OF SCENES

ACT I

PLACE.—Cambridge, Mass.

SCENE.—Tom Brown's and Claxton Madden's apartments in "The Wetherby," a students' apartment house.

ACT II

SCENE.—Yard at Harvard. The exterior of a dormitory.

ACT III

SCENE.—"The Varsity Boat Club" on the day of the race with the English Amateurs. The scene is laid in the large hall of the boathouse.

ACT IV

SCENE.—Same as Act One.

"Brown of Harvard" has the genuine college atmosphere, with moments of excitement and even of sentimental interest. To begin with, there is, of course, Brown himself, a paragon of all the ordinary virtues, with the additional and rare one of modesty. Then, there is Wilton Ames, who is not his own master, and Victor Colton, who wants the English crew to defeat his Alma Mater, and who is not above using the weaker student to accomplish his own villainous purpose. For the rest, they are college boys of various types, girls of the sort who like to come to afternoon tea in the fellows' room and who whoop it up for them when any sort of a contest is on. The play's chief appeal comes from the fact that it reflects in its entirety the buoyant, wholesome spirit of youth. Some lively and entertaining glimpses of college life are shown. Glimpses into typical student sanctums, the fun and frolic of goodfellowship, the chat of the crew, snatches of college songs, the harmless flirtations of the town and campus—these are all pleasant features of the piece. All this and a stirring boat-race scene added makes a play of college life that fairly teems with the varsity atmosphere. The characters are well drawn and there is action and movement throughout the four acts. Plays a full evening.

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CUPID AT VASSAR

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AUTHOR OF "AT YALE"

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PATTY SNOW.....	
HELEN CONWAY.....	

As many more college girls as are desired.

SYNOPSIS

ACT I

SCENE, sitting-room of Kate's home in Vermont. (At the Old Home.)

ACT II

SCENE, Kate's room, in a senior double. (At Vassar.)

ACT III

SCENE, same set as ACT I. with snow and winter backing and Christmas tree, etc. (Vacation Time.)

ACT IV

SCENE, college campus at Vassar. (Graduation Day. The Daisy Chain.)

This comedy is eminently suited to girls' schools and colleges, as it can be played by all females. There are only four male characters, two of which are eccentric parts, and all the male parts can be easily dressed by girls. The play has all college surroundings, and the last act contains the famous daisy chain which is so popular at girls' colleges.

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